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ABSTRACT

This curriculum guide is divided into two parts, genre and language skills. Genre involves the specific explorations of the spoken and written word: drama, public speaking, non-fiction, the short story, the novel, and creative expression. Language skills directs itself to the mastery of the mechanics of English. For each course outline included in the curriculum, objectives and specific activities and materials are suggested. Mini-elective units outline methods of teaching radio production, film making, humor, the occult, science fiction, Greek mythology, popular lyrics, and sports in literature. (TS)

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MIDDLEVILLE JUNIOR HIGH SCHOOL
Northport, New York

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NON-LEVELED ENGLISH PROGRAM

We, of the English Department of Middleville Junior High School, feel that junior high English should provide students with a balanced variety of learning experiences. Such a variety should give students a real opportunity to fulfill his capabilities while developing academic pursuits and personal character. We also feel that these learning experiences can be shared equally by seventh, eighth and ninth grade students. It is our belief that a cross section of the school population in one class adds greatly to the variety of his experiences that can be shared by students. Following this same philosophy, all of our classes are also heterogeneously grouped.

Since students exhibit a need for structure and guidance from teachers as they begin each new learning experience, yet also need the freedom to seek and achieve their own goals as they grow, our program has been planned for these contingencies. In addition, the program should accommodate the diversity of learning rates and personal interests of students.

Recognizing the two basic areas of English study to be literary and grammatical, we have divided our program into the aspects of "genre" and "language skills." Genre involves the specific explorations of the spoken and written word: drama, public speaking, non-fiction, the short story, the novel and creative expression. Language skills directs itself to the mastery of the mechanics of English.

Implementation of the genre courses has been achieved by having students select those areas of immediate interest to them. It is understood that during the current school year each student shall have the opportunity to explore two genre areas. Genre course shall meet three days a week. Each area is two-phased, the first phase being those experiences which are provided under the direct supervision of the classroom teacher. The second phase involves an in-depth investigation of the genre in which the possibilities for individual variation in learning assignments are limitless.

Language skills for this school year have been divided into five areas of instruction. These areas are reading, expository writing, vocabulary building, English usage and the use of the dictionary.

Every student has been diagnosed to determine his language skill and ability. Based on our diagnoses, prescriptions for improvement have been written for all students. A post test shall be used to determine the individual growth of all students. Language skill instruction shall continue throughout the school year two days a week.

After the genre courses have been completed, the remaining time block shall be devoted to a mini-elective schedule. Suggested electives include radio production, film making, humor, the occult, play production, science fiction, sports in literature etc.

Students receive separate grades for all areas studied. Their final average is a composit of these grades

Howard Hagler
Department Chairman

CS 201 664

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LANGUAGE SKILLS PROGRAM

Middleville Junior High School
English Department

EXPOSITORY WRITING

I. Sentence writing

a. Topic sentences
b. Sentence patterns

II. Paragraph writing (paragraph patterns)

III. Student evaluation of each other's writings

IV. Subject matter for writings

a. Exposition
   1. Research report
   2. Argument
   3. Description of a process in logical order
   4. Comparison and contrast
   5. Essay test writing
   6. Summary or precis' writing

b. Narrative
   1. Personal narrative ("I" form)
   2. Third person narrative ("he" or "she" form)
   3. Narrative based on factual happening
   4. Narrative based on imaginative happening
   5. Factual narrative including opinion and personal interpretation

c. Description
   1. Description of an animate object
   2. Description of an inanimate object
   3. Point of view in description
   4. Sense description (taste, touch, smell, sight, hearing)

Reading - This part of the English program is carried out under the direction of the school's teading specialist.

This quarter's English grade is based upon your child's participation in the reading skills section of the English program.

This program was developed to give the student an opportunity to further develop those reading skills that are so necessary for achievement. Our program accepted the student at the level of growth he had achieved prior to entering the program. We then developed an individual program for each student based upon his needs.

The grades were determined by the student's ability to successfully complete his daily reading assignments. Therefore, this grade shows his own growth and development within the program.

MIDDLEVILLE JUNIOR HIGH SCHOOL
NORTHPORT, NEW YORK

LANGUAGE SKILLS SCHEDULE 1974-1975

(Tuesdays - Thursdays - all classes are non-leveled (7-9)

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Anderson	Baldwin	Dolce	Poelker	Hickman	Garvey
Pico-cab Vocabulary	Ready-Read	Individualized English	Dictionary Skills	Expository Writing	I. English Program
Ready-Read	Expository Writing	Dictionary Skills	I. English Programs	I. English Programs	Expository Writing
I. English Programs	Dictionary Skills	Pico-cab Vocabulary	Ready-Read	Ready-Read	Dictionary Skills
Dictionary Skills	I. English Programs	Expository Vocabulary	Pico-cab Skills	Dictionary	Ready-Read
Expository Writing	Pico-cab Vocabulary	Ready-Read	Espository Writing	Dictionary Skills	Pico-cab Vocabulary

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THE ART OF THE TAPE

I. Technical activities
   A. Making a clear, high quality recording
   B. Tape splicing and repairing
   C. Sound mixing: words, music, sound effects
   D. The proper care and handling of equipment

II. Academic activities
   A. Listening lab - using one's imagination with episodes of "The Shadow," "The Lone Ranger," "Gang Buster," "The Green Hornet," etc.

   B. Conducting an interview
      1. Text: Pp. 325-326 of The Art of Speaking
      2. Planning one's questions
      3. Interviewing techniques
         a) Introduction
         b) Questions and discussing
         c) Conclusion and thanks
      4. Major assignment: tape an interview with an adult who is not an immediate member of your family. 3-5 minutes in length; topic of your choice

   C. Oral interpretation with music
      1. Choosing literary excerpts and matching music in mood, pace, etc.
      2. Choosing poems " " " " " "

   D. Sound cartoons
      1. Writing and producing the sound cartoon
         a) Utilizing words, music, and sound effects in a humorous fashion

   E. Radio drama
      1. Writing and producing the radio drama
         a) Utilizing words, music, and sound effects to establish characters, plot, conflict, and resolution through the listener's imagination

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FILM MAKING OUTLINE

Day	ACTIVITY
I	Explanation of Glossary terms Film "Stream"
II	Group assignments for filming Seven ideas for possible films
III	Group selection of film Write a synopsis Itemize sequence of camera shots
IV	Explanation of "storyboard" Draft of storyboard for original film
V	Two films with accompanying storyboard "Rain Shower" and "A Rock in the Road"
VI	Select a group movie Select roles (actors, director, cameramen, set design, etc.)
VII	Planning
VIII	Planning
IX	Two films - "Toys" and "Dream of Wild Horses"
X	Planning
XI	Planning
XII	Planning
XIII	Rehearsal of film
XIV	Filming
XV	Filming

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GREEK MYTHOLOGY

Almost all arts and useful sciences, such as astronomy, mathematics, engineering, medicine, money, law and literature, were given us by the ancient Greeks. They were the first people in Europe to write books and Homer wrote two long poems. The stories (called "myths) - similar to short stories, which Homer, Hesiod and other poets told, became part of school education in Greece, Western Asia, North Africa and Spain. The course will include:

I. Study of Greek Gods and Heroes
   A. Mt. Olympus
   B. Gods residing on Mt. Olympus

II. Reading of Various Myths
   A. Those that explain natural phenomena such as the sun, the moon, the winds, sea storms, seasons, fertility, etc.
   B. Those that center upon heroes who were mortal

III. Use of Film Strips Depicting the Myths Read

IV. Reading of Homer's "Odyssey" - translated version.
   A. Showing of the film "The Search for Ulysses"

V. Individual Reports on Aspects of Greek Civilization

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HUMOR MINI-ELECTIVE

I. Description of Course

Through the use of today's media, such as newspapers, records, tapes, TV and radio, plus films made available by the school and shown in the classroom, students will study the different forms of comedy: slapstick, satire, parody, etc., with the purpose of understanding the personal and social advantages of humor.

II. Materials

A. Films:
   1. "The Gold Rush", Charlie Chaplin
   2. "Music Box", Laurel & Hardy
   3. "Dentist", W. C. Fields

B. Taped Radio Shows
   1. Abbott & Costello (Including the famous Who's on First...)
   2. Edgar Bergen & Charlie McCarthy's Train and others...
   3. Red Skelton's The Mean Liddle Kid, Willy Lump Lump, and others

C. Assorted Joke, Gag and Riddle books, Poetry books, Novels, Record albums, comic magazines, and other teacher resources.

D. Students are urged to bring in their own resources.

III. Grading System

A. Students keep a log, writing for 10 minutes every night (M-F). They are advised to use their own life experiences as subject matter for humor. More than 10 missing logs lowers the grade 10 points.

B. Students contract for a grade of A, B, or C.
   1. C: If a student contracts for "C", the revised or edited log is to be handed in.
   2. B: If a student congracts for "B", an anthology of humor should be handed in. If the student is inspired to respond creatively after having dug into some forms of humor study, the grade earned will be "A".
   3. A: If a student contracts for "A", a creative humor project should be handed in. If instead of going into one project, such as making a film, the student selects to do several short projects, such as collages, posters, etc., this flexibility is okay.

C. All students, C, B, and A are expected to:
   1. discipline themselves to develop a kindly disposition toward others.
   2. occupy themselves in a meaningful or creative way in the classroom.

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IV. Suggested Projects

Movie Films
Comic Magazines
Candid Camera Interviews
Memorized routines (Who's on First...)
Impersonations: Deejay Shows, Sportscastings
Joke Books
Riddle Books
Funny Poem Books (Parodies, Puns, Limericks, nonsense verse, etc.)
Cartoons, Songs, Short Skits, Mime,
Artwork: Posters, collages, paintings
Terrariums
Mobiles, buttons, bumper stickers
Graffiti sheets
Puzzles, games
Crazy model cars
Taped radio shows
Inventions or diagrams for crazy ideas (Rube Goldberg)

"THE OCCULT" MINI-ELECTIVE
COURSE OUTLINE

I. Astrology
- A. Sun Signs
- B. Ascendant or Rising Sign
- C. Planetary influences
- D. Work on Astrology Sun Sign Advertisements

II. Numerology
- A. Life Cycle Number
  1. Student's own life cycle number
  2. Life cycle number of a friend
- B. Basic Personality Trais of Each Life Cycle Number

III. Palmistry
- A. Life Line
- B. Head Line
- C. Heart Line
- D. Student Palm Reading of Sample

IV. Graphology - Handwriting Analysis
- A. Slant of Letters
- B. Direction of Letters
- C. Formation of Letters
- D. Size of Writing
- E. Analysis of Handwriting Sample

V. Fortune Telling Devices
- A. Tarot Cards
- B. Dice
- C. I Ching
- D. Ouija Board

VI. Extra-sensory Perception
- A. Definition of ESP
- B. Cases of ESP
- C. Testing for ESP

VII. Psychic Phenomena
- A. Psychokinesis
- B. Poltergeist Activity
- C. Faith Healings
- D. Psychics
  1. Edgar Cayce
  2. Peter Hurkos
  3. Eileen Garrett
  4. Jean Dixon

VIII. In-depth Study
- A. Student Projects based on choice of "Occult" Subjects

SOURCES

The Occult Explosion, Nat Freedland
ESP, Susie Smith

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PLAY PRODUCTION

This elective will deal with the production of a full-length play. Students will be exposed to techniques in acting and staging a play. Through active participation, the student will be encouraged and guided in overcoming the shyness or insecurities often accompanying performing publically.

Areas to be covered:

1. Character development
    a) inner character
    b) Outer character
2. Line expression and interpretation
3. Relating to other characters on stage
4. Relating to the audience
5. Mental and physical discipline

SHORT STORY

I. Elements of a Short Story

A. Plot
1. plot line, introduction; complicating indicent; rising action; climax; falling action; solution; conclusion
2. plot development through devices of flashbacks, symbolism, foreshadowing, etc.

B. Characterization
1. development of description of characters in terms of physical appearance, mental state, emotions, actions
2. recognition of character's growth within the story
3. character's interaction with other characters and his surroundings

C. Point of View
1. various types of point of view and their advantages and disadvantages
   a) all knowing or omniscient
   b) detached observer
   c) first person narrator: principal character
   d) first person narrator: minor character
2. interpretation of language and details offered by narrator as a basis for further understanding of short story

D. Theme
1. observation of characters' actions as examples of human experiences
2. differentiation of the concepts of "moral" vs. "commentary"
3. consideration of a generalization about "human behavior" experiences and the dangers inherent in this type of statement

E. Setting
1. importance of details in understanding short stories
2. relative importance of setting in the overall scheme of the elements of short story

ACTIVITIES

The majority of time in short stories is spent reading stories and discussing the various items already described. Students are often allowed to choose their own stories and are asked to react to several open-ended questions. As an introduction to the elements of the short story, one story is used to explain each of the items. Students then use this information to develop their own ideas regarding other stories.

A series of filmstrips based on the elements of the short story is also an integral part of the course.

Group work is a vital part of the short story course. Students are placed in groups for some discussions, and are free to choose their own groups for others. Group dynamics and procedures for individual and group evaluation are an important segment of short story.

Textbooks

Stories of Suspense
Best Short Stories
Stories of the North
Twenty Grand
Danger Zone
Famous Stories
Timebomb

COURSE OUTLINE FOR SCIENCE FICTION

I. Minimum Requirements

A. Reading
   1. One hundred pages in class
      a) Any combination of stories from Bibliography III, A
   2. One story out of class (home or study hall)

B. Listening
   1. Attend all three listening lab sessions

C. Viewing
   1. One full-length feature film in class
      a) "The Fly" -- 1st mimi-elective
      b) "When Worlds Collide" -- 2nd mimi-elective
   2. One S-F film of your choice from TV or movie theater

D. Writing
   1. Defining science fiction in your own words
   2. Answering questions which accompany:
      a) Stories you've chosen to read
      b) The 1st and 3rd listening sessions

   3. Filling out review forms for:

      a) Stories read out of class (minimum of one)
      b) Films viewed out of class (minimum of one)
      c) Novels read out of class (optional)

E. Discussing
   1. Attend at least two discussion groups on stories from Bibliography III, A

II. Extra Credit Work

(Note: No extra credit work will be accepted if all requirements in I, A-E are not met).

A. Reading and answering questions to all ten stories from Bibliography III, A

B. Reading and reviewing at least five stories from our classroom anthology other than those from Bibliography III, A
   1. To be done in class

C. Reading and reviewing a full-length S-F novel
   1. To be done in class, in study hall, or at home

D. Completing a S-F project of superior quality.
   1. To be done at home
   2. Suggestions:
      a) Write a S-F story or screenplay
      b) Make a tape recording with sound effects of some S-F event or dramatization

c) Draw a series of five or more S-F cartoons
d) Draw a "Mad" take-off of a S-F film
e) Make a S-F film
f) Construct a model or blueprints of Teal's 4-dimensional House of the Future
g) Construct a model or blueprints of your own version of an inter-galactic space ship
h) Construct a model or blueprints of a robot, explaining its purpose and functions
i) Design a poster (20" x 30" or larger) promoting "The Fly" or "When Worlds Collide." Include:
   1) Names of actors
   2) Name of director
   3) Name of studio
   4) A one-line plot teaser
   5) A provocative illustration from the film
j) Design and write at least one book jacket for a hard-bound S-F novel. Include:
   1) The title
   2) The author's name
   3) The publisher's name
   4) Critical acclaim
   5) Capsule of the story
   6) Biographical background of the author

III. Bibliographies

A. Short Stories

TITLE	SOURCE	PAGE #'S	LENGTH
"Toys for Debbie"	If	113-119	7 pp.
"Night Call, Collect"	Body Electric	120-132	12 pp.
"In the Arena"	If	7-19	13 pp.
"They"	6 x H	157-174	17 pp.
"Tomorrow's Child"	Body Electric	30-48	18 pp.
"The Time Tombs"	If	47-67	20 pp.
"--And He Built a Crooked House--"	6 x H	197-219	22 pp.
"Masque of the Red Shift"	If	229-255	26 pp.
"The Lost City of Mars"	Body Electric	151-190	39 pp.

B. Novels
1. See Middleville Library's bibliography for S-F

C. Listening Sessions

1. First session
   a) "S-F: History and Definitions" -- G. Baldwin
   b) "Looks Like It's Going to Rain" -- K. Nordine

2. Second session
   a) "The Years" -- R. Young
   b) "King of the Beasts" -- P. J. Farmer
   c) "The Sound Museum" -- K. Nordine
   d) Music from 2001 -- M.G.M.

3. Third session
   a) "Mariana" -- F. Lieber
   b) "Random Sample" -- T. P. Caravan

IV. Grading System

(Note: Quality counts as much in this course as quantity. Consequently, the following grades will be awarded on the condition that your work is the best you are capable of doing.)

A+: Do all of I, A-E; II, A; II, B or C; II, D.

A: Do all of I, A-E; II, B or C; II, D.

B: Do all of I, A-E; II, B or C or D.

C: Do all of I, A-E.

D: Do not fulfill some of I, A-E.

E: Do not fulfill most of I, A-E.

V. Alternate Course Assignment: In-depth Study of Frank Herbert's Epic Novel, Dune, (540 pp. in length)

(Note: If you choose this assignment, you are exempt from all other requirements of this outline).

A. Sign the contract with your teacher

B. Check out your own copy of Dune and take it home

C. Read the novel, pacing yourself at least 110 pp. per week

D. Take all quizzes and tests on the novel

E. Write a 5-10 page research paper on some aspect of the novel, using at least five separate sources (articles) in footnotes and bibliography.

THE RADIO PLAY 1974-75

The course will consider several aspects of the radio play:

1. the history of radio drama
2. radio as an entertainment medium
3. the radio play as compared to:
   a) the short story
   b) the novel
   c) film
   d) television
   e) stage drama
4. sound as a means of communication

Students will be required to engage in the following activities during the course:

1. Read:
   a) a radio script "Shipment of Mute Kate"
   b) a short story "Leinengen vs. the Ants"
   c) a novel chosen from the following three: (optional)
      1. "The ABC Murders"
      2. "The Maltese Falcon"
      3. "The Martian Chronicles"
   d) any stage play they wish

2. View:
   a) any episode of the following television series:
      1. "Gunsmoke"
      2. "Dragnet"
   b) the following film
      1. "The Naked Jungle"

3. Listen to:
   a) a series of ten original radio dramas

4. Write:
   a) a short paper comparing the radio drama version and the short story version of the same work
   b) a short paper comparing the film version and the radio drama version of the same work
   c) a short paper comparing a radio drama script with a stage drama script
   d) an original script for a radio drama (optional)

5. Participate in:
   a) the performance of either an original or previously performed radio drama (either live or on tape) (optional)

Note: Either 4d or 5a must be chosen as a final project for successful completion of the course.

SPORTS IN LITERATURE

Students will read one non-fiction book on a well-known sports figure and use the book as a basis for discussion in class.

Students will also read short stories about sports and discuss the value of athletics for life.

Various topics will also be discusses, such as game pressure, preparation, outside pressures, etc. which influence the life of an athlete.

Current events, along with magazine and newspaper articles, will be included.

Various writing assignments will be given throughout the elective period.

THE STUDY AND WRITING OF POPULAR LYRICS

I. Introduction:

A. Student questionaire to determine musical and writing skills and whether students desire to write songs and to determine how they prefer to create.

B. Origin of the lyric:
   1. Oral tradition
      a) African drums, chants and dance
      b) Dionysian Satyr Plays
      c) Homer: Iliad and Odyssey
      d) Troubadors
   2. Birth of literary tradition: Division
      a) Lyric: Rhyming with music
      b) Poetry: Rhyming with words
   3. Rebirth or Reunion: Rock

II. Students listen to popular vocalists and musicians while reading words on dittos, and then respond to questions for discussion which are provocative and call for an examination of the meaning of the songs. Students should develop an awareness of the difference between the two experiences: thinking and feeling.

A. Discussion on the meaning of the words.
B. Discussion on whether the words "go with" the music.
C. Discussion of poetic and lyrical devices:
   1. Repetition
   2. Variation
   3. Emotional vocal responses.
   4. Musical improvisation
   5. Intellectual verbal intent.
D. Musical selections:
   1. "Love the One You're With" by Crosby, Stills, Nash & Young
   2. "Bitter with the Sweet" by Carole King
   3. "Teach Your Children" by Crosby, Stills, Nash & Young

III. Explication of intellectual standards, course requirements and methods of creating: A listening experience.
A. Intellectual standards
   1. criteria for all work (especially written or produced in other forms) - in on time, neat, revealing effort, complete, thoughtful.
   2. basic skills, student interest and ability.
   3. students perform to the best of their ability.
   4. use of home guidance and other resources to achieve these aims.
B. Course requirements
   1. Students respond creatively
      a. They write their own lyrics (absolute)
      b. They write or play and record their own words and music (ideally)
      c. They choose favorite works to imitate.
      d. Music students work together with the music and English teachers in their creations.

C. Methods of creating:
1. Students listen to tape with pen or pencil in hand and try to capture fleeting images and mood. (selection: "Loves, Lines, Angles, and Rhymes" by 5th Dimension: Instrumental)

IV. Structure of Time: Classes meet three times a week:
A. Mondays
1. Class breaks into five groups of five students each and listen to Cassettes, read and study dittoed lyrics. Then they have group discussion.
2. Tney are to choose a favorite lyric and imitate the form. The work will be due the following Monday. (They may opt to respond to theme or mood, etc.)
3. Selections:
a) Pac A
1. "It Was So Easy" by Carly Simon
2. "Dayton, Ohio--1903" by Randy Newman
3. "Nothing Lasts" by Steve Miller Band
b) Pac B
1. "When You Wish Upon a Fag" by Leon Russell & Marc Benno
2. "Think I'm Gonna Kill Myself" by Elton John
3. "Political Science" by Randy Newman
c) Pac C
1. "Me and Julio Down by the Schoolyard" by Paul Simon
2. "Father and Son" by Cat Stevens
3. "Waited So Long" by Carly Simon
d) Pac D
1. "Your Song" by Elton John
2. "Jugband Song" by David Bromberg
3. "Growing Away From Me" by Carole King
4. "It's Too Late Baby"

e) Pac E
1. "Big Yellow Taxi" by Joni Mitchell
2. "Where Do The Children Play?" by Cat Stevens
3. "Parancie Blues" by Paul Simon

B. Wednesdays
1. The class will listen to stereophonic records which they bring in.
2. Students have volunteered to copy favorite lyrics onto dittos which will be distributed to the class.
3. Discussion will follow on poetic and lyrical devices.
4. Study of pictures as inspiration for mood, images and themes and in general ideas to be incorporated later into lyrics.

C. Fridays
1. Paired groups, lyricists or poets with musical students, work together to create songs. (If there are any vocalists in the class, the group may be a trio, and if there is a student who can read and write music, the group may be a foursome) Consultation with music department encouraged.

2. Study of successful composers and their methods of creation: Examples: Richard Whiting and Ray Egan
Jimmy McHugh and Dorothy Fields

(Source: The Story Behind Popular Songs by Elizabeth Rider Montgomery

CREATIVE EXPRESSION

1. Manilla folders: Each student will have his own manila folder and personalize it creatively with flair pens.

2. Graffiti sheet: Brown wrapping sheets or butcher paper will be tacked up on one of the bulletin boards with the purpose of giving vent to free expression and to prevent tendencies to scrawl on desks.

3. Write Now Books: Students are expected to work through all the exercises in this book. Work is to be done in the classroom.

4. Sense Awareness Kits: Students are responsible for completing four track cards, dealing with each of the senses: taste and smell, touch, hearing and sight. Related projects are encouraged to be developed for their long term projects.

5. Homework: At least 10 minutes of any kind of writing everyday or night. The "journal", together with the Write Now exercises and the responses to the track cards will provide the material for an "I AM" book, for the students working for an A. They are to select and organize and present their most stimulating and successful work.

6. Shrink Game: Self Images: When finished, use self knowledge and write a write a poem as an image of self. (may use or show conflict, confusion, ideal image, hopes for change, fears, guklts, etc.) Write any way you want. Poem, Character sketch, Play, Dream, the Future, Essay, Short Story, Radio Script. Groups work 5 at a time.

7. Tapes of popular music. Students will listen to popular music and dittoed lyrics with the purpose of understanding how the words go with the music and the techniques of the lyric. (simile, metaphor, understatement, rhyme, rhythm, etc.)

8. Course Requirements:
   Behavior: Mutual Respect
   Atmosphere: Relaxed
   Academic Excellence: Best Efforts
   Attitude: Open mind, willingness, positive and patience
   Preparation: Notebook, pen, pencils, folder or notebook
   Grading: Contracts
   - C -- All exercises
     1 Project
   - B -- All exercises
     2 Projects
   - A -- All exercises
     2 Projects + Teacher Suggestion

Suggested Projects: Calendars, Wall Hangins, Short and Long Stories, Radio Programs, Children's Story Books, Poetry Books, Song lyrics and musical performances, Cartoon books, Posters, Drawing Books.

DRAMA OUTLINE

I. First week - Second week

A. Introduction to Drama
1. What is drama?
2. Why do we need drama?
a) What function does drama have in our society?

B. History of Drama
1. The development of drama from saturnalia
a) The feast in honor of the God Dionysis
2. Early Greek Theatre (physical structure).
3. An example of the subject matter of Greek Drama
a) The story of Oedipus Rex
Explain terms, customs and mythology, briefly, so that they will understand the significance of the action in the play.

C. History of Drama
1. Medieval Drama
a) Out of religious ritual - morality plays, etc.
b) Physical structure of the medieval theatre
2. Shakespearean Drama
a) Change in subject dealt with in the play
b) Actors play people rather than virtues, etc.
c) The continual change in theatre
1. Classicism

D. Modern Drama
1. The scope of drama broadens
a) Realism
b) Naturalism
c) Living theatre, etc., as a medium of expression
2. What might drama develop into in future years?
a) Is it good or bad?

II. Third and Fourth Weeks

A. Charades as a vehicle to mime
1. Students will play charades - they will learn to use their hands and body to communicate.

B. Mime
1. A more sophisticated method of non-verbal communication.
2. Students will perform tasks, from life, using the technique of mime.
3. The class will discuss both the good and weak points and make suggestions. (Learning through observation as well as participation.)

III. Fifth and Sixth Weeks

A. Improvization
1. Each student will use the skills learned in mime to create a character and sustain the characterization throughout the exercise.

IV. Seventh Week

A. Tests on mime and improvisation

V. Eighth, Ninth and Tenth Weeks

A. Scene Study
   1. Students will choose short scenes from a one, two or three-act play.
   2. Character development
   3. To be performed before the class

VI. From the Eleventh Week to the end of the term

A. The students will choose a play (one act), design the set, design the lights, design the costumes (on paper).
B. The students will either direct or perform in this production.

NOVEL GENRE

I. Introduction of the meaning of the term "novel"
   A. Knowledge of what constitutes a novel
   B. Determination of types of novels
      1. Students must set aside their own opinions to determine the kind of a book a novelist has written.
   C. Understanding of the accomplishment of the fiction writer

II. Presentation of a variety of novels
   A. Appealing to the varied interests of the students
   B. Encouraging the desire to read by using the "easy to handle" pocket book
   C. Encouraging the desire to read by observations of classmates selections
   D. Encouraging students to read more by observing the number of novels read by peers
   E. Allowing students to use library selections as well as classroom selections

III. Acquaintance with various authors
   A. Research concerning authors of novels
   B. Biographical sketches of authors presented to the class
   C. Familiarity with other writings of authors

IV. Analyzing the author's intent in groups and individually
   A. Characters
      1. Definition of the term
      2. Serve to carry out author's theme by:
         a) actions and motives
         b) dialogue with other characters
         c) what author says about them
         d) how others react to them
   B. Plot
      1. Situations and action of the story itself
      2. What's happening between characters and events
   C. Theme
      1. Underlying truth author is trying to present
         a) good vs. evil, etc.
   D. Structure
      1. Way author puts story together
      2. How he selects and arranges the details of his story
   E. Time
      1. Measurment of when things happen
         a) chronological
         b) flashback
         c) overlapping
   F. Style
      1. Author's technique of writing phrases
         a) choice of words
         b) punctuation, or lack of it
         c. use of figurative language
   G. Point of View
      1. Who tells the story and how the author views it

H. Setting
   1. Location of the story
   2. Time and place of the action
   3. Environment of the characters

I. Tone
   1. Attitude of author toward the subject and reader

J. Symbolism
   1. Devices representing something deeper
   2. Use of central symbol or kinds of symbols

K. Title
   1. How is it related to the novel?
   2. Significance of the title

L. Topic
   1. What's the novel about?

V. Activities relative to the novel
   A. Written essay tests pertaining to plot and character (major elements)
   B. Detailed character sketch of major characters from novels (written)
   C. Construction of an outline of a novel - characters, plot, setting, etc.
      1. Group participation
      2. Shared with class and other classes
   D. Written analysis of literary elements of several novels
      1. Group analysis (shared with class)
      2. Individual analysis
   E. Oral presentations
      1. Original outlines of novels
      2. Biographies of authors
      3. Presentation of reviews of favored novels
   F. Artistic endeavors
      1. Painting or charcoal sketches depicting scenes or themes from novels
      2. Community artist participation, if possible

VI. Use of librarian
   A. Present talks on new books in the library.
   B. Offer lists of suggested readings for various grade levels.
      1. No restriction on selection, however
   C. Aid students when they visit library.

VII. In-depth study
   A. Allow class sessions for students to write a novella.
   B. Allow students to research a topic pertaining to a novel read.

COURSE OUTLINE FOR PUBLIC SPEAKING

I. Developing the elements of the speaking experience

A. Delivery
1. Posture
2. Poise
3. Gesture
4. Eye-contact
5. Voice volume
6. Diction
7. Articulation
8. Interpreting and adjusting to audience reaction

B. Content
1. Choosing a topic appropriate to the purpose and audience for the speech
2. Making the topic interesting
3. Outlining the topic into:
   a) Introduction
   b) Body
   c) Conclusion
4. Constructing an effective augument (if called for)
5. Using humor (where appropriate)

II. Activities to develop awareness and mastery of the speaking skills

A. Exercises for the classroom
1. Brathing control
2. Vocal projection
3. Eye-contact development
4. Articulation development
   a) Tongue-twisters
   b) Limericks
5. Critical listening sessions
6. Impromptu speeches
7. Reading aloud from the text
8. Having a guest speaker
   a) Listening to...
   b) Outlining...
   c) Evaluating his talk

B. Assignments (graded)
1. The speech to inform
2. The pantomime
3. The speech to persuade or convince
4. The panel discussion
5. The speech to entertain
6. The commercial

7. In-depth study project offerings to include:
   a) Debate
   b) Interviewing
   c) Radio programming
   d) Oral interpretation
   e) Choral speaking
   f) The trial
   g) The talk show
   h) The book talk
   i. Student's choice

III. Means of evaluation

A. Teacher evaluation
   1. Written evaluation form with specific comments for each assignment performed
   2. Personal conferences with students
   3. Written examination

B. Student evaluation
   1. Positive, helpful, oriented comments and discussion by the audience following a speech
   2. Written reactions and suggestions from the students to each other

IV. Academic instruction

A. Texts
   1. Elson, E. F. and Pock, Alberta. The Art of Speaking. Boston: Ginn and Company, 1970.
   2. "Speaking." Scott, Foresmann, and Company, 1966.

B. Dittos
   1. "Constructing the Outline."
   2. "Speech Exercises for Fun and Profit"
   3. "More " " " " " "
   4. "Still More " " " " " "

C. Written examination to measure knowledge of:
   1. Basic terms
   2. Good habits for:
      a) Preparation...
      b) Rehearsal...
      c) Delivery of a speech
   3. The various purposes for speeches
   4. The value of a public-speaking experience to the speaker and listener

NON-FICTION COURSE OUTLINE

I. Biography, Autobiography

A. Interviews
1. Teacher (interview by student)
2. Students (interview each other)

B. Writing biographical sketches
1. Reading biographical sketches of teacher

C. Reading biographical sketches
1. Newspapers
2. Voice magazine
3. Challenges: Biography of Youth

D. Reading, discussion full-length biographies, autobiographies

II. Newspaper

A. Newspaper exercise - familiarize student with kinds of features, news jargon

B. News articles - examine
1. How articles are written (slanting, etc.)
2. Purpose of articles

C. Editorials
1. Purpose of editorials
2. Comparison of article and editorial

III. Non-fiction Books

A. Selection from classroom titles
1. Essay tests on reading in class
2. Discussion of books

B. Selection of non-fiction from outside
1. Book reports

C. Reading, writing about specific number of books ensures specific grade

D. Every 5th or 6th class spent in reading, essays, tests

IV. In-Depth Study Period

A. Each student elects to do a non-fiction study or project
1. Visual or audio - book jackets, posters, tapes, films
2. Reading, writing - biography, book reports, etc.
3. Special project designed by student: work with autistic child, report on experience, etc.

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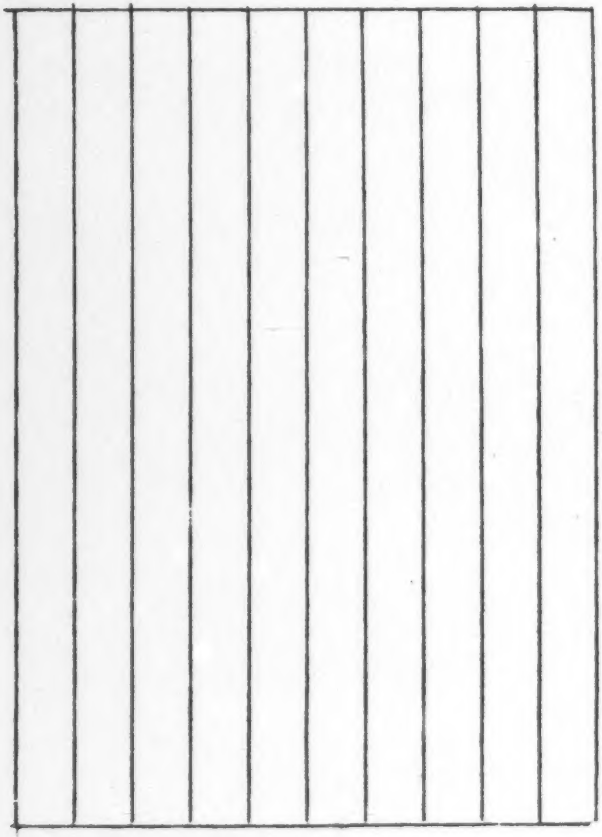
MIDDLEVILLE JUNIOR HIGH SCHOOL
NORTHPORT, N.Y. 11768

MIDDLEVILLE JUNIOR H
ENGLISH DEPARTMENT
IN-DEPTH STUDY AGREE

Student's Name _____.

Date _____

Description of Project:



Special Agreements:

1. _____

_____

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Date: _____

2. _____

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3.

Date:

4.

DDLEVILLE JUNIOR HIGH

ENGLISH DEPARTMENT

N-DEPTH STUDY AGREEMENT

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Project
Completion Date _____

1 Agreements:

2.

Date: Date:

4.

Date: Date:

Desired type of
Evaluation _____

Signatures:

_____
Student

_____
Teacher

FINAL GRADE